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Universal Studies

FOR THE

MEDIUM GRADE,

BY

^{Alert}
A. LOESCHHORN.

³²
Edited by A. R. PARSONS.

BOOKS 1, 2, 3.

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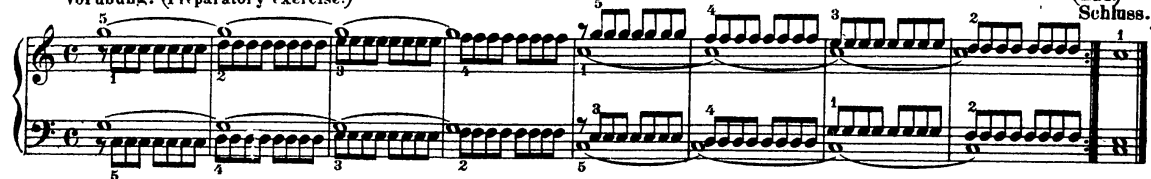
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*) Vorübung. (Preparatory exercise.)

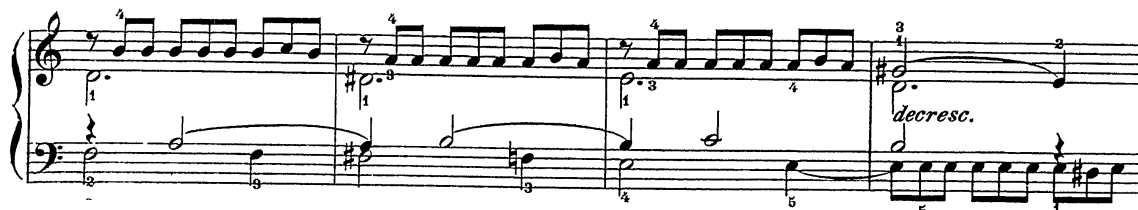
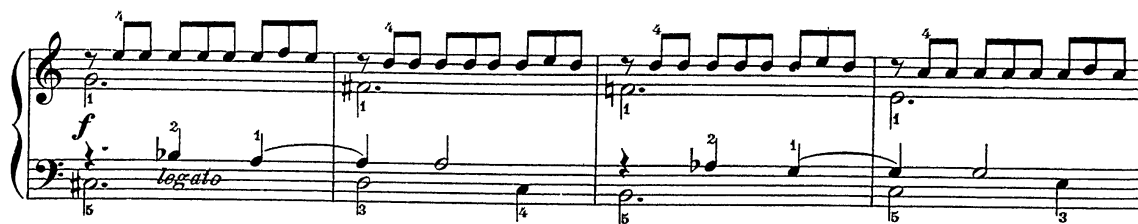


(Edited and revised by A. R. Parsons.)

Etude I.

Allegro non troppo. $\text{♩} = 108$.

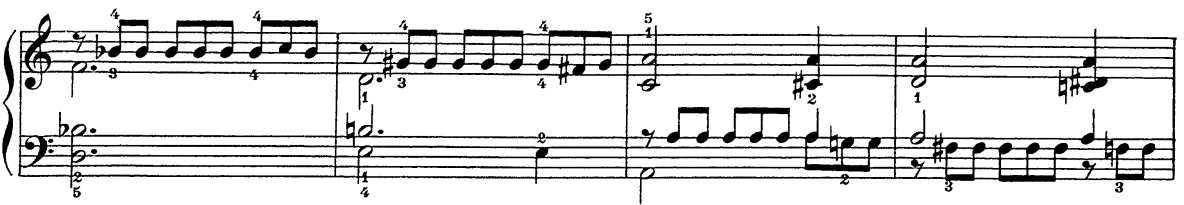
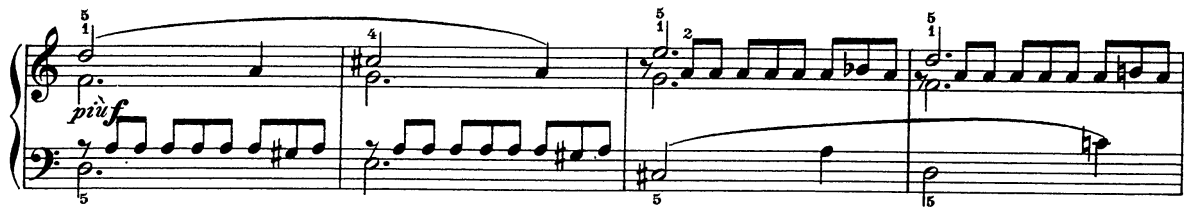
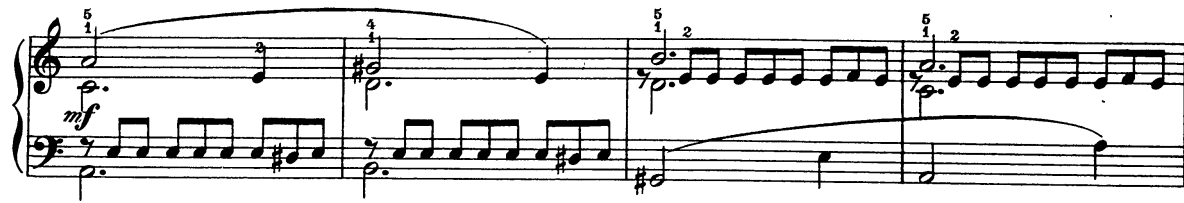
A. Loeschhorn, Op. 169.



*) Anm. Die Vorübungen müssen in allen Tonarten gespielt werden
 Remark. The preparatory exercises must be played in all keys.

845

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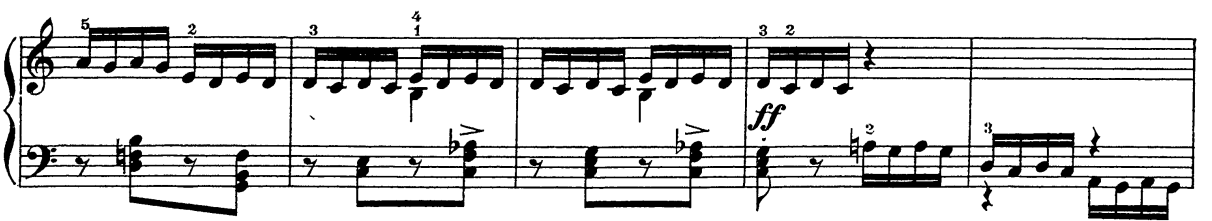
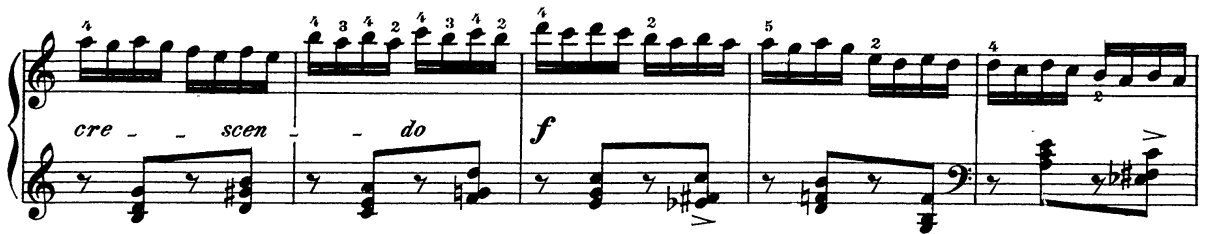
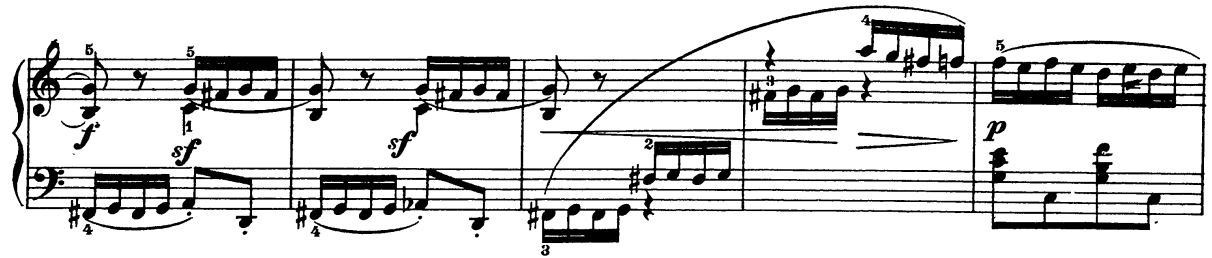
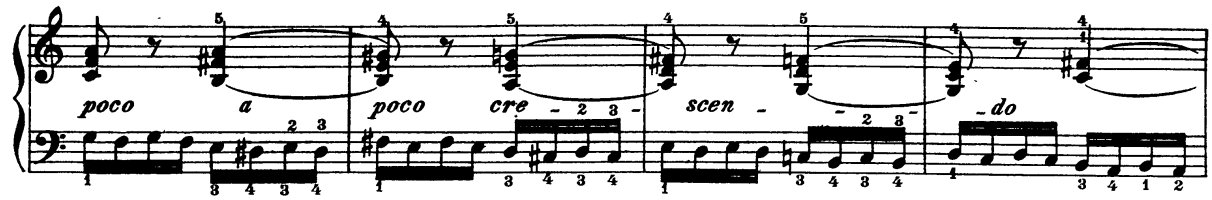
Vorübung (Preparatory exercises.)



Etude II.

Vivace. ♩ = 120.

Musical score for 'Etude II.' in 2/4 time, marked 'Vivace. ♩ = 120.' The score is in G major and consists of six systems of two staves each. The first system begins with a mezzo-forte (mf) dynamic. The second system begins with a piano (p) dynamic. The third system begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The piece concludes with a double bar line.



6

Vorübung (Preparatory exercises.)



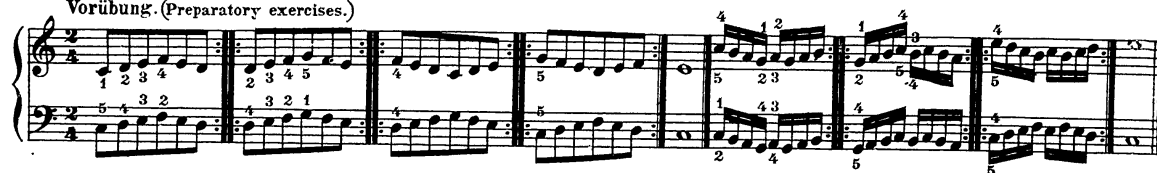
Etude III.

Allegro molto. ♩ = 160.

sempre legato



Vorübung. (Preparatory exercises.)



Etude IV.

Allegro con brio. ♩ = 152.

A musical score for Etude IV, consisting of two staves (treble and bass clef) in 4/4 time. The tempo is marked "Allegro con brio" with a metronome marking of ♩ = 152. The score includes various musical notations such as dynamics (f, marc., sf, mf), articulation (accents), and fingering numbers. The piece is divided into measures by vertical bar lines. The first system shows a strong rhythmic pattern in the bass with a melody in the treble. Subsequent systems continue the development of the piece with more complex melodic and harmonic structures.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a *crescendo* marking and features a *sf* (sforzando) dynamic. The second system includes a *p* (piano) dynamic. The third system starts with a *ff* (fortissimo) dynamic and includes a *marc.* (marcato) marking. The fourth system also features a *marc.* marking and a *sf* dynamic. The fifth system includes a *marc.* marking and a *sf* dynamic. The sixth system begins with a *marc.* marking and a *ff* dynamic. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The page number 885 is located at the bottom center.

885

Vorübung. (Preparatory exercises.)



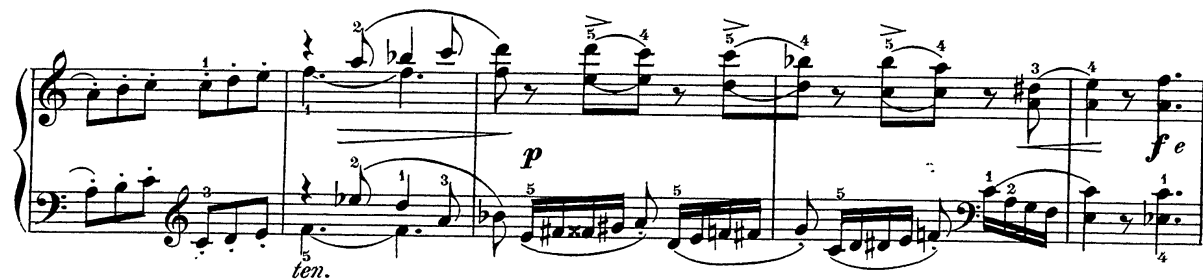
Etude V.

Allegro assai. ♩. = 100.

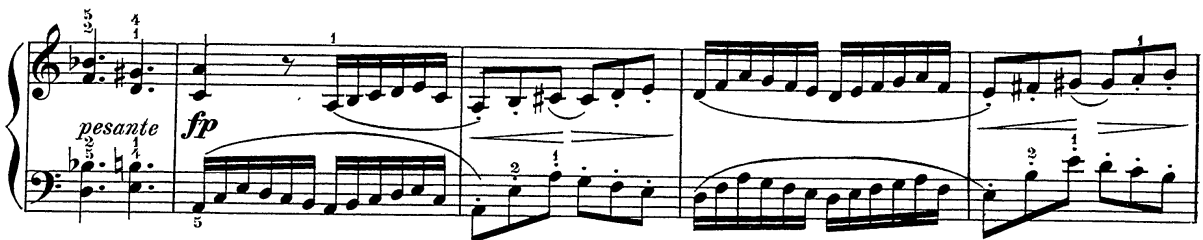
ff con fuoco *ten.* *p* *cre - - - scen - - - do* *f*



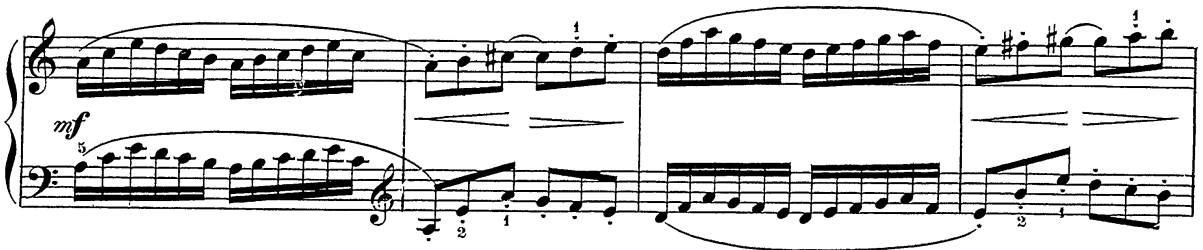
First system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo) in the first measure, *ten.* (tenu) in the second measure, and *f* (forte) in the third measure. The music features rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand.



Second system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the second measure, *f* (forte) in the third measure, and *e* (e) in the fourth measure. The music includes various fingerings and articulations, with the right hand playing more complex melodic lines.



Third system of musical notation. Treble and bass staves. Dynamics: *pesante* (pesante) in the first measure, *fp* (fortissimo piano) in the second measure. The music features a change in tempo or feel, with the right hand playing a more sustained melody.



Fourth system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) in the first measure. The music continues with complex rhythmic patterns and fingerings in both hands.



Fifth system of musical notation. Treble and bass staves. Dynamics: *f* (forte) in the first measure, *f* (forte) in the second measure, and *f* (forte) in the third measure. The music concludes with a final, powerful chord in the right hand.

Verübung. (Preparatory exercises.)

Two systems of piano music. The first system contains measures 1-4, and the second system contains measures 5-8. The music is in 2/4 time and features rapid sixteenth-note passages in both hands, with various fingering numbers (1-5) indicated above the notes.

Etude VI.

Allegro assai. $\text{♩} = 69$.
sempre legato

Four systems of piano music for Etude VI. The first system (measures 1-4) begins with a forte (*f*) dynamic and includes a *crescendo* marking. The second system (measures 5-8) features a fortissimo (*ff*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The third system (measures 9-12) continues the piece with various fingering and dynamic markings. The music is in 2/4 time and consists of rapid sixteenth-note runs.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), *cresc.* (crescendo), and *ff* (fortissimo). Fingerings are indicated by numbers 1 through 5. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The notation is arranged in a standard piano score format, with the right hand (treble clef) and left hand (bass clef) parts clearly distinguished.

Vorübung. (Preparatory exercises.)

Two systems of piano music in B-flat major, 2/4 time. The first system contains two measures, and the second system contains two measures. The music features rapid sixteenth-note runs in both hands, with fingering numbers (1, 2, 3, 4, 5) indicated throughout. The key signature has two flats (B-flat and E-flat).

Etude VII.

Allegro con brio. $\text{♩} = 144$.

Four systems of piano music in B-flat major, 2/4 time. The tempo is marked 'Allegro con brio' with a quarter note equal to 144 beats per minute. The music is characterized by rapid sixteenth-note passages and chords. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat).

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a complex melodic line in the treble and a rhythmic accompaniment in the bass. The second system includes a forte (*f*) dynamic marking. The third system shows a melodic line in the treble and a bass line with chords. The fourth system includes a mezzo-forte (*mf*) dynamic marking. The fifth system features a melodic line in the treble and a bass line with chords. The sixth system includes a crescendo (*cresc.*) marking, a forte (*f*) dynamic marking, and a fortissimo (*ff*) dynamic marking, ending with a *len.* (lento) marking.

885

Vorübung. (Preparatory exercises.)



Etude VIII.

Commodo. ♩ = 100.

il canto cantabile e legato

47

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is one flat (B-flat). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The melody consists of a series of eighth notes, with some notes beamed together. The accompaniment consists of a series of eighth notes, with some notes beamed together. The score is numbered 47 in the top right corner.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a simple bass line with some chords. The score is divided into four measures. The first measure has a treble staff with a melody and a bass staff with a simple accompaniment. The second measure has a treble staff with a melody and a bass staff with a simple accompaniment. The third measure has a treble staff with a melody and a bass staff with a simple accompaniment. The fourth measure has a treble staff with a melody and a bass staff with a simple accompaniment. The score is written in a standard musical notation style.

[illegible]

Vorübung. (Preparatory exercises.)

Two systems of preparatory exercises in 3/4 time. The first system consists of two staves (treble and bass) with various eighth and sixteenth note patterns and fingerings (1-5). The second system continues with similar patterns, including some triplet markings.

Etude IX.

Allegro non tanto. $\text{♩} = 138$.

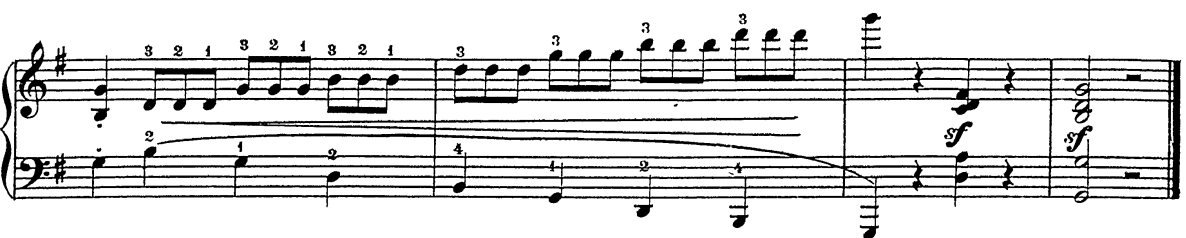
Two systems of musical notation for Etude IX in 3/4 time. The first system includes piano and bass staves with eighth and sixteenth note patterns, dynamic markings (*mf*), and fingerings. The second system continues the piece with similar patterns and dynamic markings (*f*, *p*).

This page contains six systems of musical notation, each consisting of a piano (piano) staff and a vocal staff. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piano parts are highly technical, featuring rapid sixteenth-note passages, triplets, and complex fingerings (e.g., 1-2-3-4-5, 5-4-3-2-1). Dynamic markings include *poco*, *a*, *poco*, *sf*, *ten.*, *p*, *mf*, *p*, and *cresc.*. The vocal staff includes lyrics: "cre - scen - do". The notation is dense and detailed, with many slurs and ties connecting notes across measures.

Vorübung. (Preparatory exercises.)

Etude X.

Vivace. $\text{♩} = 88$.



+ Vorübung. (Preparatory exercises.)

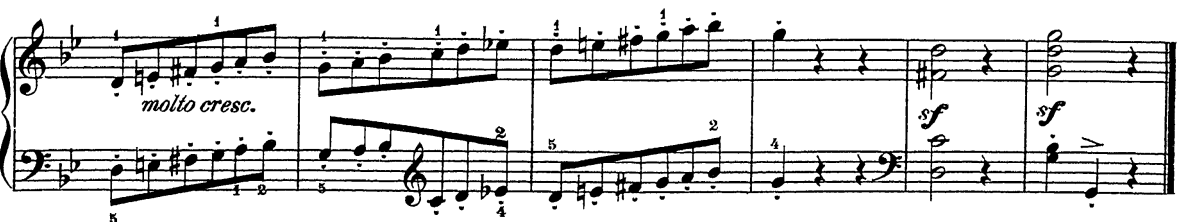
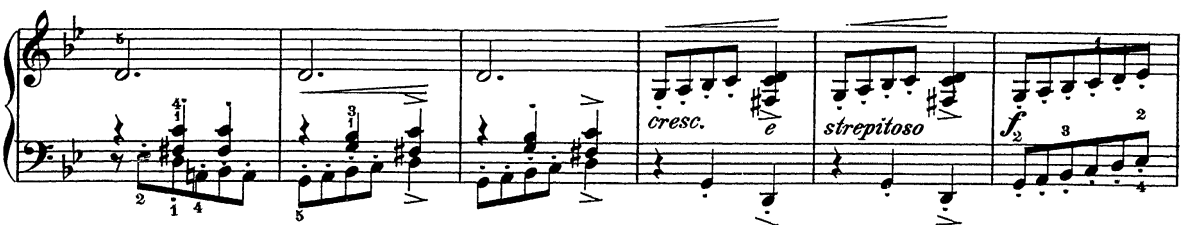


Etude XI.

Commodo. ♩ = 160.

Four systems of musical notation for Etude XI, in 3/4 time, key of B-flat major. The first system starts with a piano (*p*) and *leggero* marking. The second system includes a mezzo-forte (*mf*) marking. The third and fourth systems feature many notes with a 'ten.' (tenuto) marking, indicating a half-note duration. Fingerings (1, 2, 3, 4, 5) are indicated throughout. The notation includes various articulations such as slurs, accents, and tenuto marks.

+ Amc. Der Punkt über oder unter der Note raubt derselben die Hälfte ihres Werths.
 Remark. The dot over or under a note shortens its duration one half.



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